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## AMERICAN ART NEWS

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When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

## ART BOOK REVIEW

DECORATIVE TEXTILES. By George Leland Hunter. With 580 illustrations, 27 plates in color. J. B. Lippincott Co., Phila. and London; The Dean-Hicks Co., Grand Rapids; 1918.

Nothing could be more opportune than the publication of Mr. Hunter's comprehensive work entitled "Decorative Textiles," and both author and publishers have rendered signal service to the cause of artistic decoration in this admirably illustrated volume, announced as the first of a series of authoritative books on the modernized house furnishing arts. Much of the matter presented formed a series of articles in "Good Furniture Magazine" from 1915 to 1918, and the additions and amplifications complete this record of weavings, ancient and modern, from the legendary Si-Ling-Chi, who is reported to have founded the silk industry 2698 B. C. in China, whence it was carried to Japan 2,000 years later, down to our present-day reproductions of bygone weaves and designs.

The opening chapter deals with damasks, brocades and velvets, touching on all the periods and schools and giving much technical information regarding the development of the loom. Fundamental and other weaves form the theme of Chapter II, accompanied by illuminating plates. Laces and embroideries occur in succeeding chapters of ever-increasing interest, both historical and artistic. A fine reproduction of the famous Dalmeida of Charlemagne, an example of Byzantine Roman embroidery, preserved in the sacristy of St. Peter's at Rome, and said to have been worn by the Emperor on the day he was crowned by the Pope, is among the illustrations of ancient embroideries. Numerous plates accompany these chapters, some of which place before us examples of the dexterous needles of our fair Colonial forebears, and among them must be mentioned the remarkable sampler signed Mary E. Butler, more curious than beautiful, but of interest as indicating the patience and assiduity of the embroiderer.

## ART TAX MAY COME OFF

With the close of the war and the almost sure modification of the new revenue bill, whose passage, to admit of these modifications, will be still further delayed, there is a growing belief in the art world that the clause in the bill providing for a 10% tax on all art works sold, save those by living artists, as well as a floor tax, now laid on the table, will be stricken out.

The feeling in Washington, from reliable information in our possession, is that some of the so-called luxury taxes proposed in the bill will be the first to be eliminated from the bill in the paring down process, and that, as proven by the Committee from the new American Art Dealers' Association, which first argued against the original proposition to tax art works 25% before the Ways and Means Committee of Congress last summer, the return from such a high tax on art works would be almost negligible; it might better be omitted altogether.

If the art tax is dropped it will be a happy consummation to the labors of the Dealers' Association, as well as to those of Mr. W. A. Coffin and his fellow artists who so ably argued against a tax on art as one on education. But—and while we dislike to even seem to be prophets of evil—we must warn the art world that even if the 10% tax is now abandoned, there is likelihood of the restoration of the old art tariff—with the new Congress and a probable new tariff bill next year. For this contingency the Dealers' Association and the artists should begin to prepare to organize a comprehensive and complete campaign of opposition.

## REPARATION FOR ART

Editor AMERICAN ART NEWS:

Dear Sir:

The utter impossibility of adequate reparation by Germany for even a small proportion of the ruin she has wrought is an overwhelming and oppressive fact even in these days of victory and rejoicing. The death and maiming of millions of men and the frightful sufferings caused by the brutality and bestiality of those who are now whining for mercy is of course the first and most damnable item on the list.

The second—the wanton destruction of so many ancient and magnificent monuments—is likewise irreparable. What is ten billions, or even ten times ten billions, against the ruin of Rheims or of the Cloth Hall at Ypres, with the turning into a vast horror of one of the most beautiful and historic regions of Europe? Nothing can replace the beauty that was the slow growth of centuries. And of the vast quantity of portable works of art that has been looted from this region, the return of any appreciable portion seems extremely doubtful.

But I am sure it must have occurred to many lovers of art that Germany is able to make some slight repayment in kind. She has large and valuable collections of Greek marbles, and her picture galleries are among the richest in Europe. Why should not the terms of the peace treaty exact some of these objects as her only possible reparation for the ruin she has accomplished? The Great Altar of Pergamum may not even slightly tip the scale against Rheims, but as Germany's choicest art possession it should go to France, together with anything else that might be selected by a properly chosen art commission.

For many years the best panels of the wings of the famous Van Eyck altar piece have been in Berlin. Possibly those, before the war, in Brussels and Ghent may have since then added to the German collection. But to my mind it all should now be sent to Belgium, together with whatever the long-suffering Belgians may choose, to replace in some slight measure the beauty so cruelly destroyed during her four years of martyrdom. It would be little enough, Heaven knows! But it would be something on the other side of the balance sheet.

Clara Crawford Perkins.

N. Y., Nov. 19, 1918.



MR. JOSEPH DUVEEN

Mr. Joseph Duveen, of Duveen Brothers, returned from a two months' visit to London and Paris on the "Mauretania" last week, which made the voyage across from Liverpool in five days—probably the fastest transatlantic trip in some time—sure evidence that the U-Boat menace is happily a thing of the past.

Mr. Duveen, apart from his wide and long experience of the European and American art markets, and his deserved and widely accredited art knowledge and judgment, is the only American dealer of prominence who has had the opportunity to study the conditions of the art world in France and England during the closing weeks of the war, when the transatlantic mails have been so irregular and so much delayed with consequent meagre and unsatisfactory information from abroad to dealers and collectors here. The ART NEWS, reasoning that his impressions and views as to the present conditions and the art outlook here and abroad, would be of interest and value to collectors and the trade, asked Mr. Duveen to accord its representative a brief interview, to which he kindly consented.

## New Buyers of Art Works

"I am very bullish," said Mr. Duveen, "as to the outlook in the art trade, both here and in Europe. In England there are many new buyers of art works, and especially of pictures ranging from some £10,000 to £15,000 in price. The very high priced pictures, however, will still come to America, as Americans have become discriminating buyers and, being willing and able to pay for the very best examples, these will come here as during the years just preceding the war. The same thing applies to tapestries, bric-a-brac and bibelots, in which the French collectors specialize, and which they are buying even now. Before Americans began to buy great pictures to any extent, they demanded the finest and highest priced diamonds in the world—and secured them—and later on, it was the same thing with the rarest and costliest pearls—they secured them too. So this country has become the world's best market for the choicest art treasures.

## Europe Wants Some Treasures Now Here

"But," continued Mr. Duveen, "the coming into the art market of so many new buyers, enriched by the war, in Europe has made a demand there for certain pictures and other art works now here and we are about to ship a notable Turner and Velasquez back to England.

(Mr. Duveen here showed his visitor a cable from the London house, ordering a shipment of fine china.) "This foreign demand is a splendid thing for the art trade, both here and abroad, as it virtually makes a double market. Some goods will sell here better than abroad, and vice versa. The immediate difficulty is and will be the matter of shipment to and fro, but this will soon right itself.

## An Interesting Story

Asked as to the feeling in the art worlds of London and Paris, Mr. Duveen said: "Most hopeful, and let me tell you there is no lowering of prices—a stiffening in fact. When I reached London I found a picture by Quentin Matsys had just been sold at Christie's to a restorer for £200. I hunted the man up, and was enchanted with the work—a large panel of the Madonna and two angels—but unfinished. To my inquiry as to what price the restorer put upon it, he said £10,000. I told him this was rather too high a profit on a £200 purchase, but he was obdurate and finally told me he had bought the picture on joint account with Mr. Colin Agnew of William Agnew & Sons. I then called upon Mr. Agnew who corroborated the restorer's statement and said they had agreed upon £10,000 as the lowest figure at which they would sell the picture. Knowing Mr. Agnew well I asked him if he would not consider £7,000 (I had made up my mind to pay the £10,000 if necessary), but as he seemed reluctant to

lower his price I said: 'I'm going to Paris for a few days. Think over the matter and let me know on my return.' He then told me a Mr. Ford of Glasgow, a new buyer was considering the work at £10,000, but as I did not think it likely any new buyer would pay such a sum, I paid little attention to this and went off to Paris. On my return, I found, to my surprise, that this Mr. Ford had paid the £10,000 and captured the picture."

## "Americans Are Sane Buyers"

Returning to the subject of American collectors and the American art market, Mr. Duveen said, "Americans, after all, are cool-headed people. The course of the N. Y. Stock Market recently proved this. Even with the most momentous event in the world's history, the end of Armageddon, the N. Y. Stock Market acted very sanely and never became a "runaway market." So it will be with the art market. Collectors and art lovers, now that the burden of war has been lifted, will turn again to the pursuit, study and acquiring of art works, but they will do so calmly, sanely and gradually, and will want the best and choicest articles. I look for most prosperous times in the art trade, even if these do not come immediately. Just so soon as conditions improve and become more settled the art trade will boom—I predict towards the winter's end.

## The Picture of Health

Mr. Duveen, who is the picture of health, expressed his pleasure at being in New York again. During his stay in London he went over the plans for the new addition to the Tate Gallery, for which he recently gave the funds to the British nation, the carrying out of which was delayed by the war.

## OBITUARY

## Evangeline Wilbour Blashfield

Evangeline Wilbour Blashfield, wife of Edwin Howland Blashfield, died in this city Nov. 15, last, aged 59. She was widely known as an author and student of art and literature. Her latest book, "Portraits and Backgrounds," published by Scribner's six months ago, "Masques of Cupid," on which she collaborated with her husband, and her "Lives of the Painters" have both elicited favorable comment.

Mr. and Mrs. Blashfield spent fifteen years in Europe studying. She inherited her love of Egyptology from her father, the late Charles Edwin Wilbour, who was a leading authority, and lived in Egypt for three years. She also devoted much attention to Spain, where she spent a considerable time. When in N. Y., Mrs. Blashfield always had intense interest in civic developments. One of her hobbies was an improvement in the public markets, which she wished to see made as beautiful as those in Spain and Italy.

Mrs. Blashfield was born in Little Compton, R. I., but lived most of her life in N. Y. She was married in 1881. Four months ago she and her sister, Theodora, and her brother, Victor, presented the Egyptological library which had belonged to their father to the Brooklyn Museum. It is considered one of the most complete in existence. She was a charter member of the Colony Club.

## CORRESPONDENCE

## Philadelphian Protests the Pennells

Editor AMERICAN ART NEWS:

Dear Sir: I have read the article in the AMERICAN ART NEWS relating to the affair of the "Pennells of Phila." Mr. Pennell's connection, or rather "disconnection," with the Art Club, the University of Pa.'s refusal to grant him a degree, and finally the honor bestowed upon Mrs. Pennell at last week's opening reception at the old Pa. Academy following her published attack upon her fellow townspeople and Americans in general. Permit me to make a little comment on the matter.

In my own humble opinion, if what is told of the Pennells is true, if they are guilty of what they are accused of, then it is little short of an outrage upon loyal Philadelphians, not to mention loyal Americans, for such folk to be permitted to enjoy the honor of reception by the "cream of the and."

In my own humble way I lose no opportunity of "boosting" my home town, even to the extent of ridicule more than once. To my Phila. origin I point with pride, and it was only adverse circumstances that have caused me to live elsewhere. And let me tell you that I made a mistake.

However, here is the point: If an obscure person with little of this world's goods can feel so much reverence for his birthplace, how much more honor and gratitude should those men and women feel for the place that gave them life, light and all of the blessings of this earth.

Still further I say, Shame upon those who patronize disloyalty!

Respectfully yours,

Joseph Homan.

300 Fifth St., Union Hill, N. J.,  
Nov. 19, 1918.